

REQUIEM

CHAPTER I

GENERAL STRUCTURAL ANALYSIS

The Requiem, for mixed chorus (4 and 8 parts), two brass quartets (2 trumpets, horn and trombone each), timpani (4) and organ, is divided into four sections or movements:

- I. Introit & Kyrie
- II. Sanctus
- III. Pie Jesu
- IV. "Take Thou Comfort"

The principal feature of the Requiem is the cyclic treatment of the two main themes. These will be referred to as the "Introit" theme and the "Kyrie" theme, in that these are the sections in which they first appear, respectively.

I. Introit & Kyrie

The work opens with the "Introit" theme stated in the first eight measures by one unaccompanied bass voice. The two distinctive features of this theme are found in a sequence (comprising its first part) and in a melodic figure found in the fifth measure. Two climaxes are reached, associated with the words "et lux perpetua," and the section, ending with a brief codetta, leads to the Kyrie. Although the form of the section is free, a general outline of the five-part song is effected. The Kyrie, beginning at measure 56, is marked by a sudden change in dynamics and

tempo. A fanfare-like passage for brass and men's voices introduces the "Kyrie theme," characterized by the interval of the fifth moving to and from a minor third, and a succession of parallel fifths. The following section, "Christe Eleison," is built on a canonic version of the "Introit" theme, and is followed by a return of the "Kyrie" theme. A transition based on the first part of the "Introit" theme in augmentation leads to a return of the material of the Introit, and the movement ends with the "Introit" theme as it appeared at the beginning. The general structure of the movement is a three-part song, with the first part in five sections, the second in three and the third in two.

II. Sanctus

The Sanctus consists of a brief introduction, a free fugue with several interludes and an extended coda. The most important cyclic derivations of the "Introit" theme are found in this movement. The fugal exposition is built on an altered diminution of the "Introit" theme. The several episodes present new or remotely derived material as a contrast to the continuous treatment of the altered "Introit" theme. The Benedictus appears in an interlude for a cappella choir culminating in a progression which will form the basis of the third movement, and is followed by a fugal exposition in stretto. A variant of the "Kyrie" theme leads to a transition preceding the coda. The coda is based on a new theme and a

variation of the "Kyrie" theme, and ends with a varied repetition of the opening measures of the movement.

III. Pie Jesu

The third section of the Requiem is, properly speaking, the slow movement. In character it is different from the other movements in that it is not based on a theme as such but on a vertical sonority derived from the "Kyrie" theme, and consists of an alternation between a major-seventh chord and a minor triad. The section calls for eight-part chorus, organ and soprano solo. In general, the form is that of a free sonata movement, if the derived sonority from the "Kyrie" theme and the "Introit" theme are considered to be first and second groups, and the section between measures 26-60 the development.

IV. "Take Thou Comfort"

The final movement is more free than any of the previous movements and might be described as a fantasy with prologue. Although contrasting with the preceding sections, material from the "Introit" and "Kyrie" themes is in evidence most of the time. Regarding cyclic treatment of thematic material, the prologue is built on the "Kyrie" theme, the first section on the "Introit" theme and the second section on both themes with the "Kyrie" theme predominating. At this point the "Kyrie" theme has been completely transformed from its original form.

CHAPTER II

THE TEXT: COMMENTS ON ITS SPECIAL FEATURES

The text elected for the Requiem falls into two portions--that used for the first three movements and that used for the final movement. The first portion has been extracted from the Roman Catholic Liturgy and is sung in Latin, and the second portion, sung in English, is taken from a contemporary source.

I. Introit & Kyrie

<u>Latin</u>	<u>English</u>
Requiem aeternam, Dona eis Domine, Et lux perpetua, Luceat, luceat eis.	Eternal rest grant unto them, O Lord, And let perpetual light shine upon them.
Te decet hymnus, Deus in Sion, Et tibi redde tur votum in Jerusalem, Exaudi orationem ad te omnis caro Veniet, omnis caro veniet.	Thou, O God, are praised in Sion, and Unto thee shall the vow be performed in Jerusalem. Thou that hearest the prayer, Unto thee shall all flesh come.
Kyrie eleison. Christi eleison. Kyrie eleison.	Lord have mercy. Christ have mercy. Lord have mercy.

II. Sanctus

Sanctus, sanctus, sanctus! Dominus Deus, Deus Sabaoth.	Holy, holy, holy! Lord God of Hosts.
Pleni sunt coeli et terra gloria tua. Hosanna in excelsis!	Heaven and earth are filled with thy glory. Hosanna in the highest!

LatinEnglish

Benedictus, qui venit in
nomine Domine.
Hosanna in excelsis.

Blessed is he that comes in
the name of the Lord.
Hosanna in the highest.

III. Pie Jesu

Pie Jesu Domine. Dona
eis requiem.
Dona eis requiem.
Sempiternam requiem.

Blessed Jesus, Lord. Grant
them eternal rest. Grant
them eternal rest. Eternal
(perpetual, continual) rest.

IV. "Take Thou Comfort"

Blessed are they that hear the words of this prophecy!
And blessed is he that readeth, for the time is at hand. For
it hath been said of old that hitherto ye have not been with
meat but yet with milk, for ye were not able to bear it.

Yet the time is at hand when some and even many may now
bear it and be fed with meat! Take thou comfort, for the
anguish of the loss of our gods makes way for the coming of
GOD!

For god has not been and is not! But the time has come
when we may strive in love to bring forth the fruit of our
hearts.

Know ye not that the strength for the creation of the
Lord must come from those who are pure in heart? No man
will let another look within his own heart unless he can
first accept and love himself. He who is guilty and impure
of heart fears the eyes of all men, and even his own. But
blessed are the pure in heart, for they may see the kingdom
of GOD! For the kingdom of God may come forth from the
loving union of man with man.

Out of the accepting love of others may be born a new
faculty for all mankind, that men may know directly the
hearts and minds of their fellow men . . . not by words, or
signs, or gestures, but even from mind to mind and from
heart to heart, shall we know freely one the other! And
from the loving counsels of the spirit which is Man, and in
loving union with all other life holding spiritual counsels
in the cosmos, shall be born a New Being transcending each
mind, and yet joined with each mind and heart.

Know ye not that ye are the temple of God? And that the spirit of God dwelleth in you? For the spirit of God is what Man hath prepared for the God that is at last to be with us. For He hath no body but thine own, no hands but thy hands, and thine are the eyes with which he hath in compassion to look out upon our world.

Such, dearly beloved, is the vision I give unto thee. Nor is it a vision without hope. From the depths of devout meditation and the diligent practice of the virtue of compassion, all these things may come to pass in the fullness of time. And out of the anguish of desperation and doubts of man, may be born a loving peace and a tranquility of spirit which is the Spirit of God. This is the salvation of man, attainable by man in sincere and heartfelt quest for the wisdom of redemptive love. For then, and for the first time in all time, shall God answer unto man, and man shall freely respond to God, each to each. And out of love in God shall the cosmos be transformed beyond our conception. For even as man's mind transcended the old laws of nature and transformed the face of the earth, so verily shall God's mind transform the entire workings of the universe. And the laws of matter shall be transcended by the laws of Spirit, and the cosmos will move in understanding and in love, growing in strength and in purpose, forever!

And so, in the end is the Word, and the Word is with God, and the Word is God. The same is, in the end, with God.

The term "Requiem" has been applied to this non-liturgical work in that it was written in memory of the writer's grandfather, who died during its composition. As the intent of the piece is to express those human concepts and values which transcend mediaeval ideas associated with the usual Mass for the Dead, two of the standard requiem movements have been omitted ("Dies Irae" and "Libera Me"), and the final movement in English has been included.

The text for the last movement is extracted from the concluding chapter of a devotional-scientific paper, "The New Genesis," by Carlton Berenda. Having been acquainted

with the background of this paper, the writer has been impressed by its value as a significant contribution to contemporary theological and humanist thought, and is convinced that its incorporation into an essentially religious composition is in keeping with its devotional nature. The text is in the form of a prophecy concerning the possible future of mankind struggling consciously to evolve a new and finer world order than has now been achieved. The Requiem thus becomes a work which on the one hand recalls the memory of the passing of one man, and on the other hand speaks of the possible coming of a world produced by the labor of all men, a world in which death may be transcended by a new vision of continuing life.

CHAPTER III

NOTE ON PERFORMANCE

The eight brass instruments are divided into two choirs of two trumpets, horn and trombone each. They should be placed near to each other, but with a space between them so that the antiphonal sections can be realized. As the character of the music is not wholly antiphonal, it is not necessary that they be placed at opposite ends of the stage. The choir should contain at least fifty voices. The few passages for solo bass and soprano should be sung by specified singers from within the choir rather than before it.

I.

Introit and Kyrie

R. Hurst

Rather slowly

5

Supra

Alto

Tenor

Bass

Chorus

2 solo Bass

Re — qui — em — Re — qui — em — Re — qui — em — ae — ter —

2 Trumpets in Bb

1 Horn in F

1 Trombone

Brass Choir I

Rather slowly

2 Trumpets in Bb

1 Horn in F

1 Trombone

Brass Choir II

C-Db-D^b-F

Rather slowly

4 Timpani

Organ

5

2.

Tenors
P unisano 10'

7/Basses
section Divisi
nam. Re qui em.

-nam ae-ter nam. Re qui-em, Re qui-em,

T. Re- qui-em.

B. Re- qui-em.

2 Bb Tr. Re- qui-em, ae-ter-nam ae-ter-nam.

F Hn. 15 P

Trbe.

2 Bb Tr. P P

F Hn.

Trbe. P

solo 15 P

Poco Meno
Mosso

Handwritten musical score for a Requiem section. The score is written on ten staves, organized into four systems of two staves each. The top system contains vocal lines with lyrics: "Re-qui-em ae" and "Re-qui-em ae". The tempo is marked "Poco Meno Mosso" and the dynamics include "mp" and "p". The second system contains piano accompaniment with dynamics "p" and "pp". The third system continues the piano accompaniment with dynamics "mf" and "p". The fourth system features a bass line with dynamics "p" and "pp". The score includes various musical notations such as notes, rests, slurs, and dynamic markings.

Poco Più Mosso

25

ter-nam Do-na e-is do-na e-is e-is do-mi-ne — o

ter-nam Do-na e-is do-na e-is e-is do-mi-ne — o

mf

mf

Poco Più Mosso

mf

mf

Timpani

Poco Più Mosso

Solo f

f

25

f 30

Da - mi - ne, et lux Per - Pe - tu - a Per - Pe - tu - a

et lux Per - Pe - tu - a Per - Pe - tu - a Per -

Da - mi - ne, et lux Per - Pe - tu - a Per - Pe - tu - a Per -

et lux Per - Pe - tu - a Per - Pe - tu - a

f

ff

f 30

This page of a handwritten musical score, numbered 35, contains several systems of music. The top system features two vocal staves with lyrics: "Pe-ta-a. Re-qui-em Re-qui-em Re-qui-em". The vocal parts are marked with a mezzo-forte (*mf*) dynamic. Below the vocal staves are two systems of piano accompaniment. The first system includes a grand staff (treble and bass clefs) with a mezzo-forte (*mf*) dynamic. The second system features a single bass clef staff with a mezzo-forte (*mf*) dynamic. This system includes performance markings: *sfz* (sforzando), *dim.* (diminuendo), *Poco a Poco* (gradually), and *mp* (mezzo-piano). The score is written in a clear, legible hand.

40

Handwritten musical score for voices and piano. The lyrics are: "ae-ter-nam ae-ter-nam. et lux et lux Per-Pe-tu-a-". The score includes vocal lines with lyrics and piano accompaniment. Dynamics include *f* and *pp*. There are handwritten annotations such as "40" and "pp".

Empty musical staves for piano accompaniment.

Handwritten musical score for piano accompaniment. It includes dynamic markings: *cresc.*, *molto*, and *Sfz*. A handwritten instruction "Muta cto A" is present. The score includes piano accompaniment for the lower part of the piece.

40

S. Per-pe-tu-a Per-pe-tu-a. Lu-ce-at
 A. Per-pe-tu-a. Lu-ce-at
 T. a Per-pe-tu-a Per-pe-tu-a.
 B. Pe-tu-a Per-pe-tu-a Per-pe-tu-a. Lu-ce-at
 Brass Choir I. *mf* *mp*
 Timpani. *mf* 45

Lu-ce-at lu-ce-at e-is e-is, te
 is te-de-ct by-mus De-us in si-on.
 ce-at e-is, Lu-ce-at e-is e-is
 Brass Choir II. *f*
 Tr. 2.

de- cet hy- mnis De- us in si- on et ti- bi red- di tur —
 et ti- bi red- di tur vo- tum in Je- ru- sa- lem, ex- ar-
 f ex- au- di ra- ti- o- nem
 f ex- ar- di o- ra- ti- o- nem

1.

P

P

dim. *EXPRESS* *P*

vo - tum in Je - ru - sa - lem Je - ru - sa - lem Je - ru - sa -

di o - ra - ti - o - nem ad te om - nis ca - ro ve -

ad te om - nis ca - ro ve - ni - et ve -

me - am om - nis ca - ro ve - ni - et ve -

dim. *P*

dim. *P*

dim. *P*

dim. *P*

5 55
4

5
4

5
4

5
4

5
4

55

rit. 4/4 Kyrie, quickly 5/6

lem.
si - et.
si - et.
rit. si - et.
ff subito 3
ff
ff 3
rit. *ff subito*
quickly
ff subito
ff
rit. 4/4 *ff subito* *quickly* 5/6 *only*

The score consists of multiple staves. The vocal parts (soprano, alto, tenor, and bass) are written on the upper staves, with lyrics including "lem. si - et.", "si - et.", and "Ky-ri-e". The piano accompaniment is on the lower staves, featuring complex rhythmic patterns, triplets, and dynamic markings such as *ff subito* and *ff*. The tempo is marked *quickly*. The score includes various performance directions like *rit.* and *ff subito*. The key signature has one flat (B-flat), and the time signature changes from 4/4 to 5/6. The piece concludes with the instruction "5/6 only".

60

f ky - ri - e ele - ison!

mf ky - ri - e ele - ison! ky - ri -

f *mf*

f *mf*

f *mf*

60

Detailed description: This is a handwritten musical score for a Kyrie section. It consists of 12 systems of staves. The first system includes a vocal line with lyrics 'ky-ri-e ele-ison!' and a piano accompaniment. The second system continues the vocal line with 'ky-ri-e ele-ison! ky-ri-'. The piano accompaniment features a prominent triplet in the right hand and a steady eighth-note pattern in the left hand. Dynamics range from *f* (forte) to *mf* (mezzo-forte). The score concludes with a final system of piano accompaniment.

Handwritten musical score for a Kyrie section. The score is written on a grand staff with three systems of staves. The top system contains vocal parts with lyrics: "Ky-ri-e e-le-i-son", "Ky-ri-e", and "Ky-ri-e". The middle system contains piano accompaniment for the first system. The bottom system contains piano accompaniment for the second system, including a key signature change instruction: "Muta Db to EA".

Lyrics: e e-le-i-son Ky-ri-e e-le-i-son Ky-ri-e Ky-ri-e

Performance markings: *mf*, *p*, *lonly*

Key signature change: Muta Db to EA

Measure numbers: 65, 5, 6, 5, 4

cresc. f

son e-le-i-son, ky-ri-e e-le-i-son! ky-ri-e e-le-i-son! ky-ri-e

son e-le-i-son, ky-ri-e e-le-i-son! ky-ri-e

ky-ri-e ky-ri-e e-e-le-

ky ri e

cresc. f

Solo

f

f

(5)
(4)

(5)
(4)

f

3 70
4

ky-ri-e e-le-i-son e-te-i-son, ky-ri-e e-le-i-
ky-ri-e e-le-i-son e-le-i-son,
i-son! e-le-i-son! ky-ri-e
le-i-son e-le-i-son!

3
4

sol.

sfz
sfz
sfz
sfz
sfz
sfz
sfz
sfz

sol.

sol.

3
4

3
4

3
4 70

Con Moto; Quasi Allegro

75

son e-le-i-son

chri-ste chri-ste e

e-le-i-son

chri-ste chri-ste e-le-i-

Con Moto; Quasi Allegro

Con Moto; Quasi Allegro

f
ff

loco

75

Handwritten musical score for a choir and piano. The score is written on ten staves. The top three staves are vocal parts, and the bottom four staves are piano accompaniment. The lyrics are: "le-i-son e-le-i-son e-le-i-son chri-ste chri-ste chri-". The piano part includes dynamic markings such as *f*, *sfz*, and *ac*. The tempo marking *80* is present at the top right and bottom right of the score.

The image shows a handwritten musical score on page 18. It consists of several systems of staves. The top system includes vocal lines with lyrics: "ste e-le-i-son e-le-i-son, chri-ste! ky-ri-e-". The piano accompaniment features various dynamics such as *sfz* (sforzando) and *ff* (fortissimo), and includes markings for *rit.* (ritardando) and *Tempo di Tema*. The score is written in a style typical of a composer's manuscript, with some corrections and annotations visible. The bottom system also includes piano accompaniment with *rit.* and *ff* markings, and a *Tempo di Tema* instruction.

Maestoso,
Molto Meno Mosso

90

Vocal staves with lyrics: e-le-i-son Ky-ri-e e-le-i-son!

Piano accompaniment staves with triplets and dynamics: Maestoso, Molto Meno Mosso

Piano accompaniment staves with triplets and dynamics: Maestoso, Molto Meno Mosso

Piano accompaniment staves with triplets, sfz, and dynamics: Maestoso, Molto Meno Mosso

90

Tempo di Tema original

95

Musical score for the first system. It consists of a piano staff and a bass staff. The piano staff contains several measures of music, including notes with accents and rests. The bass staff contains notes with accents and rests. The system concludes with a double bar line and the tempo marking 'Tempo di Tema original'.

Re-94i-

Re-94i-

Musical score for the second system. It consists of a piano staff and a bass staff. The piano staff contains notes with accents and dynamics markings 'ff' and 'dim.'. The bass staff contains notes with accents. The system concludes with a double bar line and the tempo marking 'Tempo di Tema original'.

Tempo di Tema original

Musical score for the third system. It consists of a piano staff and a bass staff. The piano staff contains notes with accents and dynamics markings 'ff' and 'dim.'. The bass staff contains notes with accents. The system concludes with a double bar line and the tempo marking 'Tempo di Tema original'.

Tempo di Tema original

Musical score for the fourth system. It consists of a piano staff and a bass staff. The piano staff contains notes with accents and dynamics markings 'ff', 'dim.', and 'mp'. The bass staff contains notes with accents and dynamics markings 'mp'. The system concludes with a double bar line and the tempo marking 'Tempo di Tema original'.

95

100

-em ae-ter-nam do-na ei-s do-na ei-s ei-s Do-mi-ne.
-em ae-ter-nam do-na ei-s do-na ei-s ei-s Do-mi-ne.

mp
mp

p
p

p
p

p solo
p

100

Run bass

105

unisono

Div.

Re qui

Re - qui - em

Handwritten musical score for measures 105-109. The score includes staves for Soprano (S.), Bass (B.), Brass Chorus I (I.), Brass Chorus II (II.), and Organ. The organ part features a melodic line with a 'loco' marking and a '105' measure indicator. The vocal parts have lyrics 'Re qui' and 'Re - qui - em'.

110

Re -

Div. - qui - em.

Re - qui - em.

115

em -

Re - qui - em.

Re - qui -

em

Re - qui - em

Re - qui - em

Re - qui - em

ae - ter - nam

ae - ter - nam. Re - qui - em

solo Bass

pp

Handwritten musical score for measures 110-115. The score includes staves for Soprano (S.), Bass (B.), Timpani (Timp.), and Organ. The organ part has a '110' measure indicator. The vocal parts have lyrics 'Re - qui - em' and 'ae - ter - nam'. The organ part has a '115' measure indicator. The timpani part has a 'pp' marking.

2. 3.

Slowly

pp

120

Handwritten musical score for a piece titled "Requiem". The score is written on a system of staves. The top three staves are vocal parts, each with the lyrics "Re-qui-em-". The bottom two staves are piano accompaniment. The piano part features a melodic line with a slur and the word "Merendo" written below it. The tempo is marked "Slowly" and the dynamic is "pp". A metronome marking of "120" is present. The score is enclosed in a large bracket on the right side. The bottom of the page has a large slur over the piano part with the word "Slowly" and the number "120" written below it.

II. Sanctus

d=56

ff Very slowly, Maestoso

Handwritten musical score for the Sanctus section, featuring vocal parts and instrumental accompaniment.

Vocal Parts: Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.). Each part includes the lyrics "Sanctus!" repeated four times across the measures. The vocal lines are marked with dynamics like *ff* and *Div.* (divisi).

Instrumental Parts:

- Brass Choir I & II:** Includes parts for Trumpets and Trombones, marked with *ff* and *Div.*
- String Ensemble:** Includes parts for Violins, Violas, Cellos, and Double Basses, marked with *ff*.
- Timpani:** Includes a part for the timpani, marked with *ff* and *Mez. Ta.*

The score is written in 4/2 time and features a variety of musical notations, including rests, notes, and dynamic markings.

Alla Fuga, Tempo giusto

5

Handwritten musical notation for the first system, including vocal lines and piano accompaniment. The lyrics "Sanc-tus!" are written under the vocal staves. The piano part includes chords and rhythmic markings.

3
4

3
4

3
4

3
4

Handwritten musical notation for the second system, featuring a melodic line with lyrics "Sanc-tus - Sanc-tus - Sanc-tus".

Alla Fuga, Tempo giusto

Handwritten musical notation for the third system, including vocal lines and piano accompaniment.

3
4

3
4

Handwritten musical notation for the fourth system, featuring a melodic line.

Muta D^b-D⁹, G-F

3
4

Senza organ to "Hosanna"

Handwritten musical notation for the fifth system, including piano accompaniment with chords and dynamics.

3
4

3
4

5

10 *f*

S. *Sanc-tus* *Sanc-tus* *Sanc-tus* *Sanc-tus*

A.

T. *Sanc-tus Sanc-tus Do-mi-nus De-us Do-mi-nus Do-mi-nus De-*

B.

Trpts. 1st Choir *a2* *f*

Trpts. 2nd Choir *(a2)*

Hrns.

Trbes.

10

15

S. *Sanc-tus Sanc-tus Sanc-tus Do-mi-nus De-us Do-mi-nus!*

A. *f* *Sanc-tus Sanc-*

T. *-us Do-mi-nus De-us! De-us*

B.

Trpts. 1st Choir *a2* *f*

Trpts. 2nd Choir

Hrns.

Trbes.

15

Handwritten musical score for page 27. The score consists of eight staves. The top two staves are vocal parts with lyrics: "Do-mi-nus!", "Do-mi-nus Do-mi-nus De-us", "tus Sanctus Sanctus Do-mi-nus Do-mi-nus", "De-us Sanctus Do-mi-nus", and "Sanctus Sanctus Sanctus Sanctus". The bottom six staves are piano accompaniment, including a bass line with a forte (*f*) dynamic marking.

Handwritten musical score for page 28. The score consists of eight staves. The top two staves are vocal parts with lyrics: "De-us Sa", "De-us Sa", "De-us De-us", and "Do-mi-nus Sa-ba-oth Do-mi-nus Sa-ba-oth Do-mi-nus". The bottom six staves are piano accompaniment, including a bass line with a forte (*f*) dynamic marking. The page number "20" is written at the bottom center.

Poco Meno Mosso 28 25

Chorus

oth. *MP* Ple-ni sunt coe-li sunt coe-li et ter-ra, glo-

oth. *MP* Ple-ni sunt coe-li sunt

Sa - ba - oth sa - ba - oth.

Brass

Poco Meno Mosso *only* *hp* *only*

Timpani

Poco Meno Mosso *mp* *P* *25*

Ple - ni sunt sunt coe - li et

ri - a tu - a. Ple - ni sunt coe - li

coe - li et ter - ra glo - ri - a tu - a Ple - ni - sunt - coe - li

only *P*

30 29.

ter-ra glo-ri-a tu-a, glo-ri-a tu-a et ter-ra
 Ple-ni sunt coe-li et ter-ra ter-ra et ter-ra
 et ter-ra. f Ple-ni sunt coe-

Chorus

cresc. *mf* *cresc.*

accell - - - - -

Brass

cresc. *mf* *cresc.*

accell - - - - -

Timpani

30

accell - - - - -

35 *Tempo Primo*

et ter-ra et ter-ra et ter-ra Re-qui-em!
 et ter-ra et ter-ra et ter-ra Re-qui-em!
 li et ter-ra et ter-ra et ter-ra Re-qui-em!

f *ff*

Tempo Primo Sanc-tus

f *mf* *f* *mf*

accell - - - - -

Tempo Primo

35 *ff*

Re-qui-em! Re-qui-em! Re-qui-em! Re-qui-em!

San-tus sanc-tus sanc-tus Do-mi-nus

40

Re-qui-em! Re-qui-em ac-ter-nam ac-ter-nam.

Re-qui-em! Re-qui-em.

Re-qui-em! Re-qui-em.

De-us De-us De-us sa-ba-oth sa-ba-oth.

40

Mata Ad-c

31. 45

2 Tr.
Hr.
Trb.
Brass

Poco Meno Mosso, *express.*

mp

45

50

55

Brass Choir I

mf

mf

Brass Choir II

55

mp

S. Sanctus sanctus Sanctus Sanctus Sanctus

A. Sanctus sanctus Sanctus Sanctus Sanctus

T. mp

B. Sanctus Sanctus Sanctus Sanctus Do -

mp

60

San-ctus Do-mi-nus Sa-ba-oth. sa-ba-oth.

Do-mi-nus De-us De-us De-us. De-us.

San-ctus Do-mi-nus Sa-ba-oth. De-us.

mi-nus Do-mi-nus Do-mi-nus De-us.

Cresc. *rit.*

Cresc. *rit.*

P *Slower* *mp 65* *mf* *mp*

Ple-ni sunt 3 Ple-ni sunt coeli et terra 4 Ple-ni sunt coeli

Ple-ni sunt 3 Pleni sunt coeli et terra 4 Pleni sunt coeli

mf *mp 65* *mf* *mp* *70*

et 3 terra Pleni sunt 4 coe-li et terra gloria tu-a.

et 3 terra

et 3 terra pleni sunt 4 coe-li et terra

et terra

mf *Cresc.* *f 70*

Broadly

34.

Handwritten musical score for the first system, measures 34-37. It features two vocal staves (Soprano and Alto) and two piano accompaniment staves. The lyrics are: "Be-ne-dic-tus, qui venit in ho-mi-ne Do-mi-ne Be-ne". Dynamics include *p* and *mf*. The tempo is marked "Broadly".

Handwritten musical score for the second system, measures 38-41. It continues the vocal and piano parts. The lyrics are: "dic-tus, qui venit in no-mi-ne Do-mi-ne in Do-mi-". Dynamics include *p* and *mf*. The tempo is marked "Broadly".

Meno Tempo Primo

80

Empty musical staves for the beginning of the "Meno Tempo Primo" section, measures 80-83.

Meno Tempo Primo

Handwritten musical score for the brass and timpani parts, measures 80-83. It includes staves for Horn, Truba (Trumpet), and Timpani. Dynamics include *mp* and *p*. The tempo is marked "Meno Tempo Primo".

85

Brass I.

Brass II.

Tuba

sob

mp

solo

mp

85

Cresc. Poco a Poco, Poco cell.

mf solo

solo

mf

mp

90

mf solo

Brass I

Brass II

mf

90

Tempo Primo

Soprani e alti

95

f

San-ctus San-ctus Ho-mi-nus deus deus

f

f

cresc.

ff solo

95

Tempo Primo

soprani e alti
 Tenori e Bassi
 Sa - ba - oth, DE - us DE - us DE - us DE - us DE - us DE - us Sa - ba - oth
 San - ctus DE - us DE - us DE - us DE - us DE - us Sa - ba - oth

mf *CRSC.* *ff*

37.

S.A.
 T.B.
 oth.. DE - us DE - us

Dim. Poco a Poco Do - mi - nus Sa - ba - oth

Dim. Poco a Poco

100

Poco Meno Mosso

cresc.

105

P

Ple-ni sunt coe-li et ter-ra et ter-ra glo-ri-a -

Ple-ni sunt coeli et terra glori-a tu a glo-ri-

oth.

oth.

San - ctus san-ctus san-ctus san-ctus san-ctus

II.

II.

cresc.

Muta D - F (small), c - D
A - E

Poco Meno Mosso

P

dim. ?

110

glo - ri - a tu - a.

- a glo - ri - a tu - a.

San - ctus Do - mi - nus De - us.

dim. P

110

110

Coda - Tranquillo

3
4

mp 3
4

express.

Ho- san-na, Ho- san-na, Ho- san-na, Ho-

3
4

P Poco calando

3
4

3
4

3
4

Muta F-B

Poco calando | Tranquillo

3
4

legato

L.H. L.H.

R.H. ecc.

mp

3
4

115

Ho-san-na, Ho-san-na, Ho-san-na Ho-san-na

San-na, Ho-san-na, Ho-san-na Ho-san-na

Ho-san-na

115

120

Poco Più Mosso
mp

Ho - san - na, Ho - sen - na, Ho - san - na!
Ho - san - na in ex - cel - sis
Ho - sen - na, Ho - sen - na, Ho - san - na
in - - - - - ex - cel - sis

Poco Più Mosso
mp

Poco Più Mosso
mp

Nota
F - Eb, E - C,
B - F

Poco Più Mosso
mp

4 4 120 3 4 mp

cresc. *rit.* 125 *dim.* *a tempo*

Ho-san-na in ex-cel-sis, Ho-san-na, Ho-san-na.
Ho-san-na in ex-cel-sis Ho-san-na.
in ex-cel-sis in ex-cel-sis.

cresc. *rit.* *dim.* *a tempo*

rit. *a tempo*

125

Slowly, Maestoso

135

Handwritten musical score for the hymn "Ho-san-na". The score is written on ten staves. The first two staves are vocal lines for two voices, both starting with a forte (f) dynamic. The lyrics are: "Ho-san-na! Ho-san-na! Ho-san-na! Ho-san-na in ex-". The third staff is a vocal line for a solo voice, starting with a forte (f) dynamic, with lyrics: "san na Ho-san-na Ho-san-na Ho-". The remaining staves are piano accompaniment, including a bass line and a right-hand line. The piano part features various dynamics such as forte (f), piano (p), and fortissimo (ff), along with accents and slurs. The key signature has one flat (B-flat), and the time signature is 4/4. The score concludes with a final measure on the tenth staff.

Slowly, Maestoso

135

III. Pié Jesu

Very Slowly ♩ = circa 54

Soprani I + II. 4/4

Alti I + II. 4/4

Tenori I + II. 4/4

Bassi I + II. P Pi - e, poco

PP Pi e Je - su, Je - su, rit.

3/4 rit. 4/4

a tempo

P Pi - e Je - su Do - mi - ne, Pi - e Je - su Do - mi - ne -

P Pi - e Je - su Do - mi - ne, Pi - e Je - su Do - mi - ne

a tempo

5

Do - na e - is Re - qui - em

Je - su, Do - na e - is Re - qui - em

Do - na e - is Re - qui - em

10 Do - na e - is Re - qui - em

pp

Poco Più Mosso
♩ = circa 60

Handwritten musical score for the first system. It includes three vocal staves and an organ staff. The vocal parts have lyrics: "Pi - e Je - su Do - mi - ne. Do - mi - ne. Do - mi - ne. Do - mi - ne." The organ part provides accompaniment with various chordal textures. The system concludes with a fermata over the word "Do - na" and a measure number "15".

pp

Poco Più Mosso

Handwritten musical score for the second system, primarily consisting of organ accompaniment. It features two staves with chords and melodic lines. The system includes dynamic markings like "P" and concludes with a fermata and the measure number "15".

Handwritten musical score for the third system. It includes three vocal staves and an organ staff. The vocal parts have lyrics: "e - is Re - qui - em Do - na e - is Re - qui - em Do - na e - is. Re - qui - em Do - na e - is. Re - qui - em Do - na e - is." The organ part provides accompaniment. The system concludes with a fermata and the measure number "20".

Handwritten musical score for the fourth system, primarily consisting of organ accompaniment. It features two staves with chords and melodic lines. The system concludes with a fermata and the measure number "20".

express.
slower

mf
ten.

Handwritten musical score for a choir or orchestra. The score consists of seven staves. The lyrics are: "Pi-ter nam Re-qui-em sem-Pi-ter nam Re-qui-em. ter nam Re-qui-em. Re-qui-em. Re-qui-em." The score includes various musical notations such as notes, rests, and dynamic markings. A tempo change to "30" is indicated at the bottom of the first system. The word "loco" is written at the bottom left of the first system. The word "Sto-cher" is written on the right side of the second system. The word "ten." is written above the bottom staff of the second system.

(solo)

solo + 1st sopranos

Handwritten musical score for a solo voice and piano. The score consists of two systems. The first system has four staves, with the top staff containing the lyrics: "Re-qui-em Re-qui-em Re-qui-em Re-qui-em". The second system has two staves, with the top staff containing the lyrics: "Re-qui-em Re-qui-em". The score includes various musical notations such as notes, rests, and dynamic markings. The word "solo chime" is written above the top staff of the second system. The word "solo" is written vertically on the right side of the second system.

Poco Più Mosso *Tempo Primo*

-em Do-na Do-na e-is Re-qui-em. *Primo*

Do-na e-is Do-na Do-na e-is Re-qui-em.

Do-na e-is Do-na Do-na e-is e-is pi-e

Do-na e-is Do-na Do-na e-is pi-e

P 35

Poco Più Mosso

40

mf Do-na e-is Re-qui-em

mf Do-na e-is Re-qui-em

mp Do-na e-is Do-na

Je-su Do-mi-ne. Do-na e-is Do-na

Je-su Do-mi-ne.

Poco Più Mosso

40

mp *mf*

I Pi-e Je-su Pi-e Je-su Do-mi-ne Do-mi-ne Do-mi-ne

II Pi-e Je-su Do-mi-ne Do-mi-ne

mp *mf*

I Pi-e Je-su Do-mi-ne Do-mi-ne

II Pi-e Je-su Do-mi-ne Do-mi-ne

cresc. *dim.*

45

I *mf* Re-ti-em Re-ti-em

II Re-ti-em Re-ti-em

III Re-ti-em

IV Re-ti-em

non cresc.

45

54.

Maestoso *Poco Più Mosso*

f *em* *5/4*

sem - pi - ter nam Re - qui - em

sem - pi - ter nam Re - qui - em

sem - pi - ter nam Re - qui - em

sem - pi - ter nam Re - qui - em

f *em* *5/4*

sem - pi - ter nam Re - qui - em

Poco Più Mosso *5/4*

f. subito

50 *dim.* *rit.* *a tempo*

Re - qui - em Re - qui - em. *mp* Do - na e - is

rit. *p* Do - na e - is Re - qui - em

rit. *a tempo* *mp*

Do - na e - is Re - qui - em

50

55

Re-qui-em. Re-qui-em.

Do-na e-is Re-qui-em Do-na e-is Re-qui-em

em Do-na e-is Re-qui-em Sem-pi-ter-

55

Tempo Primo

60

Do-na e-is, 5/4 Re-qui-em

Do-na e-is, 5/4

Re-qui-em, 5/4

nam Re-qui-em, 5/4

Pi-e Je

Pi-e Pi-e

60

Handwritten musical score for page 56. It consists of six staves. The top two staves are vocal parts with lyrics: "Pi-e Je-su Do-mi-ne". The middle two staves are piano accompaniment. The bottom two staves are additional piano accompaniment. The score includes various musical notations such as notes, rests, and dynamic markings like *legato*. There are some handwritten annotations, including "3" above the first staff and "4 4" time signatures. The lyrics are: "Pi-e Je-su Do-mi-ne", "Pi-e Je-su Do-mi-ne", "Pi-e Je-su Do-mi-ne", and "Pi-e Je-su Do-mi-ne, Je-su".

Handwritten musical score for page 65. It consists of six staves. The top two staves are vocal parts with lyrics: "Do-na e-is Re-qui-em". The middle two staves are piano accompaniment. The bottom two staves are additional piano accompaniment. The score includes various musical notations such as notes, rests, and dynamic markings like *p*. There are some handwritten annotations, including "2 4" and "4 4" time signatures. The lyrics are: "Do-na e-is Re-qui-em", "Do-na e-is Re-qui-em", "Do-na e-is e-is", and "Do-na e-is e-is".

IV. "Take Thou Comfort"

4 Solo Bass ♩ = beat
2 quasi Recitative, ad libitum

Bless-ed are they that hear the words of this Pro-Ph-cy! And bless-ed

p *cresc.* *mf* *mp*

is he that readeth, for the time is at hand. For it hath been

p *mp*

express.

said of old, that hith-er-to ye have not been fed with

mf

meat, but yet with milk, for ye were not a-ble to bear

p *mp* *dim*

rit.

solo bass ♩ = circa 56

yet the time is at hand when some and e-ven man-y

p *mp* *cresc.* *f*

alt. sop. rani

may now bear it, and be fed with meat! ah

rit. *ff* *dim.*

div.

♩ = circa 56
non div.

Take thou com-fort, for the an-guish of the loss of our gods

p *mp* *cresc.* *mf* *cresc.*

Chorus

for the coming of God!

Allegro Agitato

6/8

Dir. makes way for the out God!

cresc. ff sfz

f For god has not been

mf

Allegro Agitato

mf

Ab, C, D, F

f

6/8

f

6/8

f

6/8

4.

Detailed description of the musical score: The score is for page 59 and is in 6/8 time. It features a vocal part for a Chorus and instrumental parts for Brass Choir I and II, Trumpets, and Organ. The vocal line has lyrics: "for the coming of God! makes way for the out God! For god has not been". Dynamics include cresc., ff, sfz, mf, and f. The tempo is marked "Allegro Agitato". There are two sections of the score, with a repeat sign at the end. The key signature has one flat (Bb). The organ part has a chord progression of Ab, C, D, F.

Handwritten musical score for voice and piano. The score is written on ten staves. The top two staves are for the voice, and the bottom six staves are for the piano accompaniment. The lyrics are: "For god has not been". The music is in a key with one flat (B-flat major or D minor) and a 4/4 time signature. The score includes various musical notations such as notes, rests, beams, slurs, and dynamic markings like *f* (forte) and *p* (piano). There are also some handwritten annotations and corrections. The piano part features chords and melodic lines, with some notes beamed together and slurs. The voice part has a simple melody with lyrics written below the notes. The score is divided into measures by vertical bar lines.

been — and is not! But the
been — and is not! But the
for god has not been — for god has not been — for god has not been
for god has not been — for god has not been — for god has not been

bp. *b* *p* *f* *mf* *f*

9 8 9 8 9 8 9 8

Handwritten musical score for a choir or orchestra. The score is written on multiple staves. The top two staves are vocal lines with lyrics. The lyrics are: "been — and is not! But the" and "been — and is not! But the". Below the lyrics are two lines of music, likely piano accompaniment, with the lyrics "for god has not been — for god has not been — for god has not been" and "for god has not been — for god has not been — for god has not been". The score includes various musical notations such as notes, rests, and dynamic markings like *bp.*, *b*, *p*, *f*, and *mf*. There are also some handwritten annotations like "9" and "8" above the staves.

Handwritten musical score for voice and piano. The score is written on ten staves. The first two staves are for the voice, with lyrics written below the notes. The lyrics are: "time has come — when we may strive in love" and "time has come has come when we may strive in love". The third staff is for the piano, with notes and dynamics like *f* and *p*. The fourth staff is for the piano, with notes and dynamics like *p* and *f*. The fifth staff is for the piano, with notes and dynamics like *p* and *f*. The sixth staff is for the piano, with notes and dynamics like *p* and *f*. The seventh staff is for the piano, with notes and dynamics like *p* and *f*. The eighth staff is for the piano, with notes and dynamics like *p* and *f*. The ninth staff is for the piano, with notes and dynamics like *p* and *f*. The tenth staff is for the piano, with notes and dynamics like *p* and *f*. The score includes various musical notations such as notes, rests, beams, and dynamics. There are also some markings like "10", "15", "6", "12" above the staves, possibly indicating measure numbers or fingerings. The lyrics are written in a simple, handwritten style.

time has come — when we may strive in love
time has come has come when we may strive in love

But now is the
But now is the

Handwritten musical score for voice and piano. The score is written on ten staves. The top two staves are for the voice, with lyrics written below the notes. The lyrics are: "to bring forth the fruits of our time but now is the time when we may bring forth the fruit of our". The piano accompaniment consists of the remaining eight staves. The music is in a common time signature (C) and features various dynamics such as *p*, *pp*, *bp*, and *f*. There are several measures with fermatas and slurs. The score includes a variety of musical notations, including chords, arpeggios, and melodic lines. The handwriting is clear and legible.

*Presto, in relation to
brass tempo*

The musical score is written on ten staves. The first two staves are vocal parts with lyrics: "hearts!" and "Know ye not!". The third staff is another vocal part with lyrics: "hearts!" and "Know ye not!". The fourth and fifth staves are brass parts, likely trumpets and trombones, featuring rhythmic patterns of eighth notes. The sixth and seventh staves are brass parts, likely trombones and euphoniums, featuring rhythmic patterns of eighth notes. The eighth staff is a bass line with rhythmic patterns of eighth notes. The ninth and tenth staves are empty. The score includes dynamics such as *p*, *ff*, and *f*. The tempo is marked *Presto, in relation to brass tempo*. The score is divided into measures with bar lines and includes various musical notations like notes, rests, and slurs. The key signature is one sharp (F#). The time signature is 3/4. The score is marked with "Muta c-B" at the beginning of the eighth staff.

Handwritten musical score for page 65. The score is written on ten staves. The top two staves are vocal lines with lyrics: "that the strength for the cre-a-tion of the Lord". The lyrics are written in a cursive hand. The bottom eight staves are piano accompaniment. The score is divided into three measures by vertical bar lines. Above the first measure, there is a "20" and a bracket with a "3" above it. Above the second measure, there is a "2" above a "4". Above the third measure, there is a "3" above a "4". The piano accompaniment includes various rhythmic patterns, including triplets and sixteenth notes. There are also some markings like ">" and "p" (piano) throughout the score. At the bottom of the page, there are some numbers: "20", "2", "3", "4", "4", "3", "4".

A handwritten musical score for a piece with lyrics. The score is written on ten staves. The top two staves are vocal lines in treble clef, with lyrics: "must come from those who are". The lyrics are written across four measures: "must" (2/4), "come from" (4/4), "those" (4/4), and "who are" (3/4). The next two staves are piano accompaniment in treble clef, featuring eighth-note patterns. The bottom four staves are piano accompaniment in bass clef, featuring a steady eighth-note bass line. The score is divided into four measures by vertical bar lines. Time signatures are indicated at the beginning of each measure: 2/4, 4/4, 4/4, and 3/4. Dynamics include *f* (forte) and *p* (piano). There are various musical notations such as accents, slurs, and a sharp sign in the piano part.

25

Poco
Meno Mosso

Handwritten musical score for voice and piano. The score is divided into three measures. The first measure contains the lyrics "Pure in heart!". The second measure contains "in heart!". The third measure contains "No". The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a bass line in the left hand. Dynamics include *p*, *mp*, and *mf*. The tempo is marked "Poco Meno Mosso".

25

Handwritten musical score for voice and piano, page 68. The score is written on ten staves. The top two staves are for the voice, with lyrics: "No man will let another look with-". The bottom eight staves are for the piano accompaniment. The music is in G major and 4/4 time. It features various dynamics (mf, p), accents, and triplets. The piece concludes with a 3/4 time signature.

Handwritten musical score for voice and piano. The score is written on multiple staves. The key signature is one sharp (F#), and the time signature is 5/4. The lyrics are: "un-less he can first accept and in his own heart, un-less he can first accept and in his own heart, un-less he can first love accept him-". The score includes various musical notations such as triplets, slurs, and dynamic markings like *mf* and *pp*. There are also some handwritten annotations like "1 only" and "30". The score is divided into systems, with the first system containing the vocal line and the first two piano accompaniment staves, and the second system containing the remaining piano accompaniment staves.

Poco rit.

Meno Mosso

love him- self! *mp*

love him- self for he who is guilt-ty and im- pure of heart

love him- self for he who is guilt-ty and im- pure of heart

self, love and accept him- self. *mp*

12/8

Poco rit.

Meno Mosso

12/8

Poco rit.

mp Mosso Mosso

legato *mp*

12/8

6/8 35

15/8

fears the eyes of all men and even his and even his

mf

6/8 15/8

6/8 15/8

Maestoso, Broadly

The musical score is written for a large ensemble, including vocalists and piano. It is divided into two systems. The first system contains vocal parts with lyrics and piano accompaniment. The lyrics are: "ff But bless - ed are the Pure in own But bless - ed are the Pure in". The piano accompaniment features complex textures with many slurs and ties. The second system continues the piano accompaniment. The tempo is marked "Maestoso" and the performance style is "Broadly". The score includes dynamic markings such as "ff" and "p", and various musical notations like slurs, ties, and articulation marks. There are also some handwritten annotations like "9 8" and "6 8" above certain measures.

Maestoso

* Timpani end roll at this point ("), but do not stop tone.

heart for they may see the King-dom of GOD!

heart for they may see the King-dom of GOD!

rit.

rit.

rit.

174.

P, subito, Tranquillo, express.

45

Soprano: For the kingdom of GOD may come forth from the

Alto: For our GOD may come forth from the

Tenor: For our GOD may come forth from the lov-ing

Organ: *P subito* *legato.*

4/4

45

a Tempo, Primo, Agitato

50

Soprano: love of man with man. non div.

Alto: love of man with man.

Tenor: union of man with man.

Organ: *Poco rit.* *mf* *cresc.*

2/4 6/8

a Tempo, Primo, Agitato

50

Handwritten musical score for voice and piano. The score is written on ten staves. The top two staves are for the voice, with lyrics: "out of the accepting love of". The bottom eight staves are for the piano accompaniment. The music is in 12/8 time and features various dynamics including *f* (forte) and *mf* (mezzo-forte). The piano part includes complex rhythmic patterns with triplets and sixteenth notes. The score is marked with a large bracket on the left side, indicating a single system. The lyrics are: "out of the accepting love of".

Handwritten musical score for voice and piano. The score is written on ten staves. The top two staves are for the voice, with lyrics: "others may-be born a new fac-ility for all". The piano accompaniment is written on the remaining eight staves. The music is in 4/4 time and features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. There are several dynamic markings: *f* (forte) and *ff* (fortissimo). The score includes fingerings (e.g., 2, 3, 4, 5) and articulation marks (accents, slurs). The piece concludes with a double bar line and a final chord. The number "55" is written at the top left and bottom left of the page.

Handwritten musical score for voice and piano. The score is written on ten systems of staves. The first system includes a vocal line and a piano accompaniment. The lyrics are: "man-kind, that men may know di-rect-ly the hearts and". The tempo is marked "60" and the time signature is "12/8". The second system continues the lyrics: "man-kind, di-rect-ly the hearts and minds,". The tempo is marked "sempre f". The third system continues the lyrics: "that men may know di-rect-ly the hearts and minds,". The tempo is marked "sempre f". The fourth system continues the lyrics: "that men may know di-rect-ly the hearts and minds,". The tempo is marked "sempre f". The fifth system continues the lyrics: "that men may know di-rect-ly the hearts and minds,". The tempo is marked "sempre f". The sixth system continues the lyrics: "that men may know di-rect-ly the hearts and minds,". The tempo is marked "sempre f". The seventh system continues the lyrics: "that men may know di-rect-ly the hearts and minds,". The tempo is marked "sempre f". The eighth system continues the lyrics: "that men may know di-rect-ly the hearts and minds,". The tempo is marked "sempre f". The ninth system continues the lyrics: "that men may know di-rect-ly the hearts and minds,". The tempo is marked "sempre f". The tenth system continues the lyrics: "that men may know di-rect-ly the hearts and minds,". The tempo is marked "sempre f".

This is a handwritten musical score for voice and piano. The score is written on ten staves. The top two staves are for the voice, and the remaining eight staves are for the piano accompaniment. The lyrics are written below the voice staves. The music is in a key with one sharp (F#) and a 3/4 time signature. The score is divided into four measures by vertical bar lines. Above the first measure, there is a '6/8' time signature. Above the second measure, there is a '12/8' time signature. Above the third measure, there is a '6/8' time signature. Above the fourth measure, there is a '6/8' time signature. The lyrics are: 'minds, of their fel-low men, not by words of their fel-low men, not by words nor signs of their fel-low men, not by words nor signs of their fel-low men, not by words nor signs'. The piano accompaniment consists of chords and melodic lines. There are many slurs and ties throughout the score. The handwriting is in black ink on white paper.

Handwritten musical score for voice and piano. The score is written on ten staves. The top two staves are for the voice, and the remaining eight staves are for the piano accompaniment. The lyrics are: "nor signs nor by ges-tures but e-ven from mind to mind or by ges-tures but e-ven from mind to mind and from heart". The score includes various musical notations such as notes, rests, and dynamic markings. There are several instances of the number "12" and "8" written above the staves, possibly indicating fingerings or measures. The piano part features chords, arpeggios, and some complex rhythmic patterns. The overall style is that of a personal manuscript.

Lyrics:
nor signs nor by ges-tures but e-ven from mind to mind
or by ges-tures but e-ven from mind to mind and from heart

rit.

Maestoso

and from heart to heart! shall we know free-ly one the

to heart, from mind to heart! shall we know free-ly one the

ff

15/8

15/8

15/8

15/8

15/8

15/8

rit.

Maestoso

15/8

15/8

15/8

15/8

15/8

15/8

15/8

rit.

Maestoso

15/8

15/8

70 *lento* *Presto*

oth-er — Shall we know freely one the other —!

oth-er — Shall we know freely one the other —!

ff *lento* *Presto*

ff *ff* *ff* *ff* *ff* *ff* *ff* *ff*

70 *lento* *Presto*

Detailed description of the musical score: The page contains two systems of musical notation. The first system features two vocal staves with lyrics: "oth-er — Shall we know freely one the other —!". The piano accompaniment for this system includes a right-hand part with eighth and sixteenth notes, and a left-hand part with chords and bass notes. The tempo is marked "lento" and then changes to "Presto". The second system is entirely instrumental piano accompaniment, consisting of multiple staves with complex rhythmic patterns and chords. Dynamics like "ff" and "f" are used throughout. The tempo also changes from "lento" to "Presto" in this system. The page number "70" appears at the beginning and end of the systems.

Handwritten musical score for voice and piano. The score is written on ten staves. The top staff is a vocal line with lyrics: "from the loving counsels of the spirit which is man". The piano accompaniment consists of two hands, with the right hand playing chords and the left hand playing a rhythmic accompaniment. The music is in 4/4 time. There are several measures of music, with a double bar line in the middle. The number "75" is written above the first measure and below the last measure. The number "4" is written below the staff in several places, indicating a measure rest or a specific tempo marking. The score is written in ink on aged paper.

Poco Meno Mosso

and in lov-ing un-ion with all life hold-ing spir-it-u-al

Poco Meno Mosso

mf cresc.

Broadly
Meno Mosso

80

ff Shall be born a new Being trans-

cons-els in the cos-mos shall be born a new Being trans-

ff

Meno Mosso, Broadly

Meno Mosso, Broadly

Meno Mosso

Handwritten musical score for voice and piano, page 85. The score consists of 12 systems of staves. The top two systems are vocal staves with lyrics: "cend - ing each mind and yet joined with each mind and". The piano accompaniment includes treble and bass clefs, with various musical notations such as triplets, slurs, and dynamic markings like "ff". The page number "85" is written at the bottom right.

rather slowly, misterioso

heart!

heart!

know ye not that ye are the

know ye not that ye are the

rather slowly, misterioso

dim. Poco a poco

Slower

rather slowly, misterioso

Detailed description of the musical score: The score is written on ten staves. The first two staves are vocal lines with lyrics. The third staff is a piano accompaniment line. The fourth staff is a piano accompaniment line. The fifth staff is a piano accompaniment line. The sixth staff is a piano accompaniment line. The seventh staff is a piano accompaniment line. The eighth staff is a piano accompaniment line. The ninth staff is a piano accompaniment line. The tenth staff is a piano accompaniment line. The score includes various musical notations such as notes, rests, and dynamic markings like 'mp' and 'p'. Performance instructions include 'rather slowly, misterioso', 'dim. Poco a poco', and 'Slower'. The page number '86.' is at the top center.

Tem-ple of God? And that the SPIR- it of God dwell-eth in you?

Tranquillo, molto express.

For the SPIR-IT of God is what man hath pre- pared for the

88. *div.* *P* *Tranquillo,* *molto express.*
S: God who is at last to be with us For — He hath no
A: For — He hath —
T: For — He hath —
Timp: *dim.* *PP* $\frac{3}{4}$ 104
3
4
4
4

105
S: bo-dy but thine own, no hands but thy hands, and thine are the
A: thy bo-dy, thy hands, And thine eyes
T: And thine are the
4
4
4
4
4
4
4
4

eyes with which He hath in com-pas-sion to- look out u- Pon our world,
are the eyes with which He looks u- Pon our world.
eyes with which He looks out u- Pon our world.
eyes with which He looks out u- Pon our world.
rit.
4
4
4
4

quasi recitativo, ad lib. Slowly
d = beat
Solo Bass: Such dear-ly be-lov-ed is the vision I give u- to
Organ/Pedals: *P* *senza meter*
||: ||

♩ = beat
a gain metrically

1 solo only

89.

mf sempre solo soprano

mp Nor is it a vis-ion with-out hope. From the depths of de-

mp From the depths of de-

mp thee, nor is it a vis-ion with-out hope. Sostenuato - Tranquillo

115

115

♩ = beat

again metrically

-vout me-di-ta-tion and the dil-i-gent prac-tice of the vir-tue

-vout me-di-ta-tion and the dil-i-gent prac-tice of the vir-tue

3/4 2/4

Slower

of con-Pas-sion), all these things may come to pass in the

of con-Pas-sion), all these things may come to pass in the

Slower 3/4

120

Poco Più Mosso

P full-ness of time ———. *mp* And out of the

P of time ———. *mp* And out of the anguish — and

P *mp* And out of the anguish of des-pir-a-tion and

P *Poco Più Mosso*

4 *125*

anguish and doubts of man *Poco accel.*

des-pir-a-tion and doubts — of man

mp and out of doubts — of man

doubts of man — may be born a loving Peace and a tran-

Poco accel.

2 *4* *Poco ritardando* *a tempo, Poco Meno Mosso*

mp *cresc. molto* *f* *dim. molto* *mp*

which is the spir-it of God!

quill-i-ty of spir-it which is the spir-it of God! This is

mp *cresc. molto* *f* *dim. molto* *mp*

1. Trpt. Brass I. *Poco ritardando* *a tempo, Poco Meno Mosso*

mp *sd.*

Alto *express. e tranquillo*

1. solo soprano *mp* 135

love for

love ———

Poco più
Mosso

love ———

Poco più
Mosso

mp *lento*

4 then and for the first time in all time shall God

4 2 3
4 4 4

4 2 3
4 4 4

4 2 3
4 4 4

4 135
4 4 4

(solo)

an-swer un-to man and man shall freely re- spond to

140

section
P ↓

S. God, each to each And out of love in god shall the cos-mos

A. *near center of Drum* P *And out*

legato

145 3/4 2/4 *mp*

S. be trans-formed be- yond our con-cep-tion for e-ven as man's

A. of love in god for

organ

145 3/4 2/4

150

S. mind trans- cend-ed the old laws of na- ture and trans-
 A. shall the cas- mos be trans-
 T. e- ven as mens' mind transcended the old laws of na- ture

150

Poco Meno Mosso

S. formed the face of the earth, so ver-i-ly Shall God's Mind, *mf*
 A. formed so ver-i-ly *mp* Shall God's Mind, *mf*
 T. and trans- formed the face of the earth, *p*, so ver-i-ly *mp* Shall God's Mind, *mf*
 B. so ver-i-ly *p* shall God's Mind, *mf*

2/4 3/4

2/4 3/4

2/4 3/4

155

Handwritten musical score for voice and brass instruments. The score is divided into two main sections: **Brass I.** and **Brass II.**

Voice Part: The lyrics are: "trans- form the en- tire work- ings of the un- i- verse and the laws of". The music is written in treble clef with a key signature of one sharp (F#). It features a 2/4 time signature for the first two measures, a 3/4 time signature for the next two measures, and a 4/4 time signature for the final measure. Dynamics include *mf* and *f*. There are various musical notations such as slurs, ties, and accents.

Brass I. Part: This section includes staves for Trumpets I and II, and Trombones I and II. The music is primarily sustained notes with some movement in the final measure. Dynamics include *f* and *mf*. A large crescendo hairpin is visible across the first two measures.

Brass II. Part: This section includes staves for Trumpets II and III, and Trombones II and III. The music consists of sustained notes, with some movement in the final measure. Dynamics include *mf*.

Bottom Staff: A single staff at the bottom of the page, likely for a conductor or a specific instrument, contains the numbers 2/4, 3/4, and 4/4, corresponding to the time signatures in the voice part.

cresc.

160

cos-mos will move in un-der-stand-ing and love, grow-ing in strength,
cos-mos will move in un-der-stand-ing and love, grow-ing in strength,
8 cos-mos will move in un-stand-stand-ing and love, grow-ing, in strength,
grow-ing, in strength,
cresc.
cresc.
cresc.
cresc.
cresc.

160

Handwritten musical score for a piece, likely in 2/4 time. The score is written on multiple systems of staves, including vocal lines and piano accompaniment. The lyrics are: "and purpose for ever! for ever! for ever! And so in the end is the 2".

The score includes various musical notations such as dynamics (f, mp), articulation (accents), and performance instructions like "freely" and "1 solo Bass". There are also numerical markings like "164" and "2 4" at the end of staves.

The first system shows a vocal line with lyrics "and purpose for ever!" and a piano accompaniment. The second system continues the vocal line with "for ever!" and includes the instruction "freely" and "1 solo Bass". The third system features a piano solo with the lyrics "And so in the end is the 2".

The score concludes with a final system of piano accompaniment. The time signature is 2/4 throughout.

A handwritten musical score for voice and piano. The score is written on ten staves. The top staff is for the voice, and the bottom staff is for the piano. The lyrics are: "word, and the word is with God and the word is God. The same". The music is in 4/4 time. The key signature has one flat (B-flat). The score includes various musical notations such as notes, rests, slurs, and dynamic markings like "P" (piano) and "mf" (mezzo-forte). There are also some handwritten annotations above the staves, including the numbers "4" and "5" with a "+" sign, possibly indicating fingerings or breath marks. The piano part includes chords and a simple bass line.

170 *2*/₄ *quietly*

p The same is in the end with GOD.
p The same is in the end with GOD.
p section the same is in the end with GOD.
is in the end with god. The same is in the end with GOD.
p
2/₄ *quietly*
p
p
p
2/₄
p
2/₄
2/₄ *quietly*
170 *2*/₄

R. Frost
May, 1957
Denton, Texas